

No. 7261

CORCORAN GALLERY OF ART FILES.

WRITER.

Hutchins W. A.

Residence Georgetown D.C.

Date May 20 1891

Rec'd

Ack'd

Answered

SUBJECT.

An agreement to
build a wall between
Admiral Lee property
and The Gallery.

✓

Georgetown, D.C.

May 20th 1891.

Messrs. Hyde ^{and} Matthews
Trustees, Corcoran Art Gallery
Washington, D.C.

Gentlemen,

I hereby agree to furnish Material and build Fence Wall, between Adm'l Lee, property and Corcoran Art Gallery, the same to be built with Blue Stone Wall 18 inches thick to top of ground, and to finish with 9 inches Brick Wall with 13 inches Piers to height of present Fence Wall, in a good and workmanlike manner, for the sum of Forty Eight Dollars (\$48⁰⁰).

Respectfully submitted
W.A. Hutchins

I don't find that they has
been sent.

W

W. A. Hutchins
Bid
for wall at Asfally
p 48

No. 3262

CORCORAN GALLERY OF ART FILES.

WRITER.

Bendley & Briggs,
Residence.....

Date.....

Rec'd

Ack'g'd

Answered.....

SUBJECT.

Proposal to alter
Heating Apparatus,
\$998.75

✓

No 1

Washington D C July 14/91

Dr F S Barbarin

Dear Sir

We will Remodel and Reconstruct Steam Heating Apparatus in Corcoran Art Gallery as follows

Take down entire cold air duct and construct starter at fan of sufficient size to receive and distribute cold air also enlarge entire cold air duct to sufficient size to supply air to Indirect Radiators. All Indirect Radiators will ^{be} taken down and Hangers lengthened so as to put all the sections on the same level. All sheet Iron casing for Indirect Radiators will ^{be} taken down and enlarged so as to give sufficient Hot + cold air space above and below Indirect Sections. All Air Valves will be replaced with a new and approved style.

Each Bench or division of Indirect Radiators will have two supply and two return connections the connections will be made in the most approved and workmanlike manner.

The two Horizontal Tubular Boilers will be relined with the best of fire brick the old linings having burned out the break in outside Boiler wall will also be repaired.

We will supply 13 supply and 13 Return Indirect sections in place of the present which are

No 2

Dr F. S. Barbarin
capped up with blind flanges and cannot
be made tight. Furnish new gummets for
all indirect Radiators the old ones not being
properly put in becoming dry and hard
The cold air ducts will be constructed in the
latest and most approved style and guaran-
teed to supply sufficient cold air in winter
to heat the building and in summer to
cool the building. The above we propose to
furnish and construct guaranteeing the
apparatus to give entire satisfaction
for the sum of Nine Hundred and
Ninety Eight dollars \$998.⁰⁰/₁₀₀

Respt Yours

Hendley & Biggs

417 11th St N H

City

Hendley & Briggs.
\$998⁰⁰

No. 7263

CORCORAN GALLERY OF ART FILES.

WRITER.

Hoffman J. G. Jr.

Residence 229 E. German St.
Baltimore.

Date June 25. 1891.

Rec'd " 26 "

Ack'g'd " 29 "

Answered.

SUBJECT.

Offers certain paintings
by B. C. Kock-Kock for
sale.

C

are by Bernard Cornille's Rock-
-Rock and Smith exhibit
their authentic history as could
be substantiated from the period
they left the artist's hands to
the present time - They are on
Canvas 18 x 14 in and signed
by the artist - My great uncle
Mr Robt. Quinn Gate of this
city purchased them in 1827
through the American Agent
of Amherst from the artist
as stated in his Catalogue
Raisonné now in the family,
from him they passed to my
Mother and then to me in
1860 & so come over since
over 40 years. The subjects
are "Winter" and "Summer"

7263
Bath June 25th 1891.
The Corcoran Gallery of Art
Mr. Parkman
Curator
Corcoran Art Gallery. And June 29.
Washington, D. C.

Dear Sir
I am the late Mr. J. G.
Hopton's friend whom I knew
personally I should have written
of his kind office to bring to
your notice the paintings which
I now send you a description
of for your consideration and
which I shall be glad to show
you in person if the facts in
regard to them warrant my so
doing in your opinion. The
paintings which I allude

Mr. Fane Pitt of this city
a personal friend of the late
Mr. Stoppin, a connoisseur
and intelligent judge and
collector of paintings especially
of the Dutch and Flemish school
promises them the first speci-
mens of stock - I hope would
be two or three and that
they spunk for themselves -
It is needless to say our paint-
ings would only be put in
with in the basis of the estimation
value of the Artists
works

Yours truly

J. L. Hoffmann Jr
229 E. German St.

P.S. You have one of the new collec-
tion in your gallery already "The
"Bible Story" by Murat -

No. 3264

CORCORAN GALLERY OF ART FILES.

WRITER.

Hubert Kate. G.

Residence Chantilly Fairfax
Co Va

Date July 18 1891

Rec'd

Ack'g'd

Answered " 19 "

SUBJECT.

Wants a catalogue
of the Gallery sent

✓

7264
Chautitly, Fairfax Co Va

July 18 1891

Sent July 19

Dear Sir,

enclosed please find
31 cts of stamps for catalogue
which I should like you
to mail to above address.

Very sincerely

Kate G. Hubert.

No. 7265-

CORCORAN GALLERY OF ART FILES.

WRITER.

Hoke W. H.

Residence... Washington D.C.

Date... July 25. 1891.

Rec'd

Ack'g'd

Answered.....

SUBJECT.

Would like to furnish
curtains for Art
School for \$25³⁵

✓

W. H. Hocke,

DEALER IN

CARPETS, FURNITURE AND UPHOLSTERY GOODS,

801 Market Space,

AND

308 & 310 8th St.

Washington, D. C.

7265

July 25/91

W. H. Hocke
Dear Sir

We will
be pleased to furnish the
two Curtains of Canton
Huck for Art School Room
Corcoran Art Gallery for (1535)
Twenty five ³⁵ 100 20 dollars
Hoping to receive your further
orders I remain

Yours
W. H. Hocke

No. 7266

CORCORAN GALLERY OF ART FILES.

WRITER.

Winckley Robert.

Residence 1390 Mass: Ave:

Date Oct. 19. 1891

Rec'd

Ack'g'd

Answered

SUBJECT.

Acky receipt of
letter

V

S. H. Kauffman. Esq.

My dear Sir

It gave me great
pleasure to receive
your kind letter -
Please present my com-
pliments to the gentlemen
of the Board of Trustees
and believe me

Very respectfully yours

Robert Hinckley

Oct 19 1891

No. 7267

CORCORAN GALLERY OF ART FILES.

WRITER.

Negger

Residence 152 Broadway,
New York.

Date Oct. 28 - 30. 1891

Rec'd " 29 - 31.

Ack'g'd " 29.

Answered Nov. 2. 1891.

SUBJECT.

Photographs of
Parthenon and
Acropolis,

✓

WHOLESALE DEPARTMENT.

7267

Hegger

HEADQUARTERS
FOR THE
KODAK CAMERA.

Importer and Publisher of

Water Colors, Etchings, Engravings, Photogravures.

Photographs from all Parts of the Globe.

152 Broadway, New York.

205 Regent Street, London, W.

Oct 30th 1891

J. S. Barbarin Esq.
Wash D.C.

By all means

Keep the two plates of photographs
sent you. I hope the Committee will feel
justified in retaining quite a number
of the Carbons. The large Stillman
Parthenon was made expressly to my
order and impressions are made to ~~my~~
for me only at all want for the sale
in this country. I should be very glad
to have any subject among the

Stillman parcel Enlarged if you
will place the order

I shall be in Europe again after
Xmas and if I can do anything
for you over there, I am at your
service. My journey are very
thorough & extensive and I am
well posted as to sources
whence all kind of photos
may be obtained.

I am Very Truly Yours
D. Heggel

WHOLESALE DEPARTMENT.

7267 (5)

The Corcoran Gallery of Art

OCT 29 1891

Hegger

HEADQUARTERS
FOR THE
KODAK CAMERA.

Washington, D. C.

Importer and Publisher of

Water Colors, Etchings, Engravings, Photogravures.

Photographs from all Parts of the Globe.

152 Broadway, New York.

205 Regent Street, London, W.

oct 28th 1891

Mr. F. S. Barbarin,

Boston

I take pleasure

in submitting for your inspection
two parcels of goods as per
Invoice enclosed. I hope you may
find quite a number of the
Carbon Photographs of use to you.
I have just returned from Boston,
hence your not hearing from me
before this. Very Truly Yours

will find you none except
liberal terms on all goods except these I have in my handwriting

Frank Hegger

Mr. F. S. Barbarin

NEW YORK,

Oct 28 7267
1891

BOUGHT OF Hegger

The Corcoran Gallery of Art
Washington, D. C.
OCT 29 1891

Importer & Publisher of

High Class Etchings, Engravings and Fine Art Photographs,
152 BROADWAY, 2d door above Liberty St.

Headquarters for Portraits of Celebrated Men and Women, Unmounted Photographs of scenery and most interesting objects in England, Scotland and Ireland, Cathedrals, Castles and Abbeys, Architectural Details, Views of France, Germany, The Rhine, Belgium, Holland, Switzerland, Italy, Spain, Portugal, The Holy Land, Egypt, India and Japan, Copies of Paintings of the Paris Salon, the National Gallery, Louvre, Luxembourg, Berlin, Munich and the Italian Galleries, both Old and Modern Masters, Figure, Landscape, Wild & Domestic Animal, Surf & Yacht Studies.

ARTISTIC FRAMING & MOUNTING PHOTOGRAPHS INTO ALBUMS A SPECIALTY.

Designer of Christmas, New Year, Birthday and Easter Cards.

Cheques payable to Frank Hegger, New York.

London Branch, 205 Regent St., W.

1	Parthenon	30 00
1	Matterhorn	30 00
2	Reims @ 300	60 00
1	Cologne North Side	10 00
1	Facade	7 50
2	Tintern Abbey @ 12 50	25 00
1	Each Last Judgement 7 50	
	Colosseum St Peter + Panther @	30 00
25	English Cathedrals @ 6 00	150 00
23	Athens Team 3 00	69 00

For Selection, or 2 50 in taking the 5th

35 Bankin Alpha \$150.00
or \$50.00 each

*The Corcoran Gallery of Art
OCT 29 1891
Washington, D. C.*

A SUMMARY

The multiplicity of Photographs renders it commercially undesirable to print catalogues in detail, but the following brief summary of the different collections kept in stock may be found acceptable.

- (1) Portraits of Celebrated Men and Women.
- (2) Unmounted (ORIGINAL) Photographs of scenery and most interesting objects in England, Scotland, Ireland and Wales.
- (3) Cathedrals, Castles and Abbeys.
- (4) Architectural and Decorative Details.
- (5) Views of France, Germany, The Rhine. Belgium, Holland, Norway and Sweden.
- (6) Switzerland, Italy, Algeria, Spain and Portugal.
- (7) The Holy Land, Egypt, The Nile, India, Japan and South Africa.
- (8) Copies of Paintings in the Annual Paris Salon. (These in three sizes—Braun's carbons, medium size and cabinets.)
- (9) The National Gallery—London, the Louvre, Luxembourg.
- (10) The Berlin, Munich, Madrid and the Italian Galleries, both old and modern masters.
- (11) Figure, Landscape, Wild and Domestic Animal Studies.
- (12) Surf and Yacht Studies. (Sole Agent for West's English Yachts and Men o' War.)
- (13) A most complete collection of Views of New York, Boston, Philadelphia, Washington, Niagara Falls, Hudson River, Lake George and the Adirondack Mountains.

Eastern Depot for all the leading series of Western Views—Colorado, Yellowstone Park, Yosemite Valley, Northern Pacific, Canadian Pacific, Washington Territory, Alaska, California, New and Old Mexico.

Artistic Framing and Mounting of Photographs into Albums

A SPECIALTY.

DOWN-TOWN HEADQUARTERS

—FOR—

The Kodak Camera

IN ALL SIZES.

No. 1	No. 2	No. 3	No. 4	No. 5
\$25.00	\$32.50	\$40.00	\$50.00	\$60.00

On receipt of price, any of these Cameras will be supplied, Express-age Prepaid, East of St. Louis, Mo.

IN PREPARATION—An extensive series of very choice Lantern Slides.

PROFESSOR DONKIN'S HIGH ALPS.

From the Collector, Feb. 15th, 1890.

A year or so ago, the scientific world was shocked by the announcement of the death of Professor William F. Donkin, under circumstances of mystery that rendered its tragic character the more romantic. Professor Donkin, most intrepid and tireless of climbers of mountains, an adventurer in the realms of perpetual desolation above the clouds, whom no peril could daunt and no obstacle thwart, had gone to the Caucasus to spend the summer of 1888 exploring its craggy fastnesses. At the end of August, 1888, he broke camp and set out with his guides to climb the Dychtau, a peak over 16,000 feet in height, whose summit has never been scaled. From this hour, human eyes never rested on the Professor or his mountaineers again. Somewhere among the crevasses that seam its frost-bound flanks, the Dychtau holds them frozen to stone in a grave of snow, while the towering peak, whose secret they did not penetrate, provides them with an eternal monument. It was not alone mountain climbing that experienced a loss in this courageous explorer. He was an eminent chemist and an authority in natural science, and both at Keble College and in London had won eminence as an educator quite equal to that which he enjoyed in the active field of Alpine adventure. Born in 1845, he had, in his forty-three years of life, performed a wide variety of useful work in the world.

Professor Donkin first turned his attention to mountain climbing as a vacation relaxation. In 1879 he joined the Alpine Climbing Club, and in 1885 became its honorary secretary. His membership was not only active but useful. He made it his business to secure photographic memoranda of his excursions into the hitherto unexplored mountain fastnesses whose mysteries he unveiled, and carrying his photographic outfit on his back into the vast and most remote Alpine wastes, he succeeded in procuring pictures of them of a character never before known. At Mr. Hegger's establishment, 152 Broadway, are to be seen, from plates made by Professor Donkin, a series of the most remarkable carbon prints of the great Alps in existence. They constitute, practically, a complete exploration of the mountains, presenting the most stupendous of their wonders in all the majesty of that savage picturesqueness and magnificent desolation that reveals itself only to the adventurous invader of this ice-bound realm. To know the Alps, not from the point of view of the tourist, but from that of the explorer, one can resort to the Donkin views alone. They have no rivals, nor are they likely ever to be equaled.

One feature of the Hegger series of views that strikes the observer at once is their high artistic quality. Professor Donkin's chemical knowledge and experience rendered him a master of the camera and its manipulation. As a result, these pictures, taken from perilous pinnacles of frost rent rock, from snow fields quivering on the point of an avalanche, on the verges of bottomless crevasses and the uncertain slopes of moraines and glaciers, are not only revelations of nature in her grandest and most terrible beauty, but technical triumphs of unusual perfection. Every detail is clearly brought out, and the carbon process of printing gives the pictures a color and a charm of atmospheric effect no photograph can show. There is a view of the Matterhorn, to whose superb quality no words could do justice. It is a matchless portrait of this majestic murderer among mountains, whose sallow face is spattered with the life-blood of victims sacrificed to their rash curiosity to intrude upon its sky-piercing solitude. There are views of Mont Blanc, of the Schreckhorn, of the Rothorn and the Weisshorn, and the rest of the great chains with their wastes of sliding snow, their ravines clogged with glaciers, their icy peaks, sharp as dagger blades against the sky, that fascinate and appal the spectator of their pictured dreadfulness of utter desolation. All of these pictures are the product of a true heroism of science, for each was taken at the peril of the explorer's life, which, after all, was sacrificed in the ripeness of its powers to the vocation to which he had consecrated himself. The prettiness of the chalet and the conventional picturesqueness of the tourists' haunts have no place among these plates. Professor Donkin sought his subjects in the homes of the gods, not in the haunts of their human vassals:

In interesting comparison with these magnificent panorama of the dominating European mountains, Mr. Hegger shows many series of photographs, autotypes, etc., of the natural wonders of our own continent. Here are pictures of the great gorges of the Colorado, of the high levels of the Rockies, the Mountain of the Holy Cross, rearing its eternal symbol of a deathless faith against the sky, the falls of the Yellowstone, sending their spires of vapor up like the incense from perpetual altar fires, and many more.

From the Springfield (Mass.) Republican, Dec. 24, 1889.

New York is a city of surprises, and some of them very delightful ones. I was recently working my way up the east side of Broadway, between Liberty and Maiden Lane, pushed on one side and jostled on the other; a motley crowd on the sidewalk, a blockade in the street, which shouting policemen were vainly endeavoring to break; when, lo! there arose before me in inspiring majesty and bold outline—a superb view of the Matterhorn—the celebrated view of the Hornli ridge. It was in the display window of Frank Hegger, a man who may be said to exist, relative to the busy bankers and brokers of Wall street, *pro bono publico*. Separating myself from the crowd as best I might, I took a long soul-filling view of this transcendent work of art. It is an autotype three feet by four in size, taken with a perfection of detail and glorious light and sublime general effect to take one's very breath away—to transport him bodily to the great scenes of Switzerland. The head of the peak raises itself serene and awful against a background of murky, shifting, delicate clouds—clouds like those which hover about all the great peaks of Switzerland, and vanishing, “leave a sense of thunder” (to quote Mrs. Browning). Going within I learned of Mr. Hegger that this is one of the famous views taken under the direct personal supervision of the lamented Prof. Donkin, the explorer, who lost his life last summer among his mountaineering exploits, and is mourned as a versatile man of science as much as an adventurous explorer and transcriber of mountain scenery. To the work of photography, Prof. Donkin brought all his consummate talent as an accomplished chemist and astronomer. I looked over at my leisure a series of Alpine photographs, quite as impressive as the Matterhorn. They were taken under such perfect atmospheric conditions, that they bear examination under a microscope. Rarest effects of rock, avalanche, cloud, peak and sky, have been caught and perpetually imprisoned for our inspection. Needless to say, they are autotypes—carbon photographs—taken by the process which alone reproduces for us nature's own exquisite moods and entrancing grandeur. A visitor to New York will get as much pleasure from a visit to Hegger's as from a visit to the Academy or the “Angelus” collection. He has views from the Rocky mountains and Pacific coasts most admirable; autotype marine views from the south of England, so fresh and breezy, and animated, one feels the spray and smells the salt air; portraits of a thousand English and continental celebrities; masterpieces of Italian art; hoary ruins and palaces of Rome.—MANNERING.

From The Collector, Jan. 15, 1890.

A CHANCE FOR ARCHEOLOGISTS.

At Mr. Hegger's establishment, 152 Broadway, can be seen one of the most interesting collections of views that has recently crossed the water. They consist of a series of large carbon photographs of Athens, and were taken by Professor Stillman. While they present a great deal of the picturesqueness of the subject, they have been specially calculated to give the archeological and historical characteristics the foremost importance, and will undoubtedly be found of the utmost importance in academic and educational use, as well as of great interest and value for reference and study to the scholar and the archeologist at home. The views are of the highest order of technical execution, as well as of the rare quality of selection with regard to their scholastic value, which was to have been expected from a source as distinguished as that which inspired their creation.

7267

IMPORTANT

To College Professors, Collectors and Tourists.

Unmounted Photographs may now be Purchased in New
York without the continual worry of collecting them
while Traveling in Europe, at

F. Hegger's,

152 BROADWAY,

Second Door above Liberty Street,

Importer and Publisher

OF

HIGH CLASS ETCHINGS AND ENGRAVINGS



SPECIALTY:

GENERAL REPOSITORY IN THE U. S.

FOR

UNMOUNTED PHOTOGRAPHS

OF EVERY POSSIBLE DESCRIPTION, AND FROM ALL PARTS
OF THE GLOBE.

N. B.—As I visit all the Art Centres of Europe every summer, and being in continual correspondence with the leading European Publishers and Photographers, I am in a position to supply orders or commissions for Etchings, Engravings and Photographs without delay.

A PETITION.

TO THE HONORABLE MR. FOSTER,
Secretary of the Treasury,
Washington, D. C.

7267
The Corcoran Gallery of Art
OCT 29 1891
Washington, D. C.

The undersigned artists, industrial designers, architects, journalists, literary men, writers and lecturers upon history, fine arts, etc., librarians and curators of educational institutions, students of history, archæology, the arts, etc., musicians and private collectors and others would respectfully submit

That it is a vital necessity to them to be kept in current knowledge and provided with constant opportunity to examine and secure for their professional uses the fine art, photographic and musical publications issued by European houses as speedily as possible after their publication; that any delay in the opportunity to examine and select of these publications is of direct and serious damage to them in their professional labors, and that such delay is an onerous interference with their personal and professional interests, and a loss to their patrons, clients, pupils and students, etc., as well as to themselves

That, by the recent ruling by which the works in question are deprived of the privilege of importation by mail, an interruption of the most serious and damaging character has already been made in their facilities for procuring their current knowledge of these publications for study, reference, etc., and that the continuance of this interruption is calculated to exercise a constantly increasing and ever wider spreading influence for injury—loss to themselves and to the public

Therefore, they would request an inquiry into the matter with a view to its remedy at the earliest possible date.

Name.

Profession.

Residence.

The Corcoran Gallery of Art
WHOLESALE DEPARTMENT.

OCT 29 1891

Washington, D. C.

Hegger

IMPORTER AND PUBLISHER OF

High-Glass Water Colors, Etchings, Engravings.

Photographs of Every Description, and Unmounted Views
from all Parts of the Globe.

HEADQUARTERS FOR THE KODAK AND OTHER CAMERAS AND PHOTOGRAPHIC SUPPLIES.

152 Broadway, New York.

FOR EDITORIAL CONSIDERATION.

TO THE EDITOR:—

Dear Sir: I take the liberty to call your attention to the following paragraphs, which are verbatim reprints from the New York journals to which they are credited, and which relate to a subject which has become of national interest to the press and the intelligent public. The assistance of your journal in spreading the matter in its just and proper light before the country cannot but be of material influence in bringing about a much needed and permanent reform. Very truly yours,

FRANK HEGGER.

New York, Sept. 18.

FROM THE N. Y. WORLD, AUG. 7th

Prints and Photographs not Mailable.

A MORE RIGID CONSTRUCTION OF AN OLD ORDER WILL CAUSE DISMAY.

Instructions have been received from the Treasury Department at Washington to more rigidly inspect dutiable mail matter. Everything except books will be seized as contraband.

The construction formerly put upon an act of Congress passed March 3d, 1879, has allowed all printed matter from foreign countries to be mailed to New York. The circular issued by the Treasury Department, dated July 28th last, orders the seizure of all printed mail matter except books. This applies to the various kinds of printing processes, such as engravings, etchings, photogravures, half tones, sheet music and photographs.

Americans will hereafter have to send their photographs by express, or redeem them at the Collector's sale of contraband mail seizures.

Post Office seizures at this port average about three thousand packages a month. It is expected that the new regulation will largely increase them, and that Collector Fassett's contraband room will become a veritable picture gallery.

To the above article I replied, and my letter appeared in almost all the dailies of this city under such head lines as the following:

CRIPPLING TRADE IN ART.

The Federal Government's Unwise Interference—It Proposes to Seize Foreign Prints, Photographs and Other Reproductions as Unmailable—The Effect of Such a Policy.

[N. Y. TIMES, Aug. 17.]

ANOTHER BLOW STRUCK AT ART.

Results of a Recent Change in the Customs Regulations—Photographs and Reproductions now Ruled out of the Mails.

Dealers must make their Importations of Prints and other Pictures by Express—Mr. Frank Hegger Explains why this Order will Work Hardship upon a large Class of Importers.

[N. Y. RECORDER, Aug. 15.]

WORKS OF ART AND THE
MAILS.

Objecting to the Enforcement of the Act of March 3d, 1879.

[N. Y. TRIBUNE, Aug. 12.]

TO THE EDITOR OF THE TIMES:—

In a recent issue of one of the leading New York dailies it was announced that the Treasury Department at Washington had issued orders for the seizure of prints, photographs and other reproductions of artistic or natural objects which may be received by post from abroad as being not mailable. This order is a revival of the more rigid construction of the Act of Congress of March 3, 1879, which the reasonable appeal of many persons injured by it has served for some years past to secure a more just and liberal ruling. It may well be said that the positive enforcement of this latest order "will cause dismay," in fact, it means disaster to many importers and ruin to not a few who have for years been working hard to build up a trade which is now so mercilessly assailed.

Under the conditions imposed by the present rule, the conduct of the business of dealing in the commodities in question upon the plan which has made it of the greatest public utility will be impossible. The patrons of my establishment, to which I allude only to illustrate the facts, which I think it of public interest to have known, may be generally divided into two classes—those who purchase foreign photographs and prints as well as domestic productions for educational or practical use, and those who collect them for purely personal pleasure. Among the former, who are in the great majority, may be included the magazines and daily newspapers, which are constantly requiring photographs for their illustrations. Harvard, Yale, Princeton, Cornell, Andover, and other colleges and universities throughout the country, who seek in the reproductions of the ancient and modern art of the Old World for illustrations of the lectures given to the students at our educational institutions. Artists, architects, decorators, designers, manufacturers in every branch, in short, representatives of all the artistic crafts, always on the lookout for hints and suggestions for the many useful and profitable productions of their talent which they are called upon to provide for the enrichment and the beautifying of the cities and houses of our people. In their case these importations are of direct industrial value not only to themselves as producers, but to the public who benefit by the variety, novelty and perfection of their productiveness.

To serve the purposes of these patrons, it is necessary for me to maintain a complete line of the publications among which they find their selection. Scholars and students, professors and professional men may be daily seen poring over my albums and portfolios and marking off the prints which they require for use. To maintain the uninterrupted sequence of this material, it is necessary for me to post or cable orders to Europe almost daily, and to receive the prints ordered as promptly as possible. The endless variety of the publications renders it impossible for them to be ordered in considerable quantities and at stated periods. The stock must be continually renewed and enlarged in order to have it complete for publication. This would be impossible by the slow process of freightage, with delays in shipping and in delivery here.

By ordering per post this delivery has heretofore been most effective. They have been mailed at the place of their production, received here in properly mailable shape, and I have had only to send to the Post Office, pay the duty upon them, and so have my clients in steady supply of what they demand. To receive a supply by express, subject to Custom House and other delays, would simply mean a constant and ruinous interruption in the continuity of my catalogues and chaotic irregularity in listing of its individual numbers in their properly prompt order.

I may cite, merely to exemplify my statement, an experience of my own two years ago. A shipment of holiday material was made me from Europe by express. It consisted entirely of objects of interest for the Christmas season. Although the case had been shipped the beginning of December, such were the delays consequent upon its delivery here in the rush of business at the Custom House at that period, an annual occurrence, as all importers know to their sorrow, that the case reached me on Jan. 5 and went into my wholesale department unopened.

It is a well-known fact that all freight from abroad is subject to much retardment, whereas parcels by post have a reliable and definite standard or schedule of delivery. By the importation of small packages directly by mail the dealer is enabled to import many costly and choice publications, for which there is only a limited demand, but which are of public interest for exhibitions. Such are the carbon photographs of Alpine scenery and of the great European cathedrals. While these have only a limited sale among scientific men and institutions, and architects chiefly, their display in my window, has, I have noticed, been invariably of the greatest interest to the public, who, by seeing these masterpieces of a great art, are instructed and benefited even if they cannot afford to buy.

In keeping his albums full, the dealer can assist the tourist returning from Europe to complete his collection of souvenirs by the acquisition of such as he may have missed in the excitement of his journey. Moreover, under the postal arrangement which is now set aside, it was possible for foreign publishers to keep us supplied with samples of their publications as soon as they appeared. These could be then examined and displayed. Those for which there was a demand could be re-ordered, those for which there was no local market could be returned. As the duty—25 per cent.—on all these importations is paid before delivery, the Government is the gainer either way. Under an expressage system, with the expense and delay of Custom House and brokerage, such samples will be practically ruled out. The publisher cannot send samples on approval if he must wait for weeks to make up an express package, nor can the dealer afford to give carte blanche as to quantity and lose the duty on large parcels of goods which may prove unsalable.

In making these statements, I do not wish to be considered a merchant interested only in the importation and sale of artistic publications from foreign sources; on the contrary, native art is a very important feature of my business. But the art of Europe and the art of America go naturally together in forming a complete educational and referential material of which experience has shown the public the value. An interruption to the trade in one means serious damage to the other. It is not by making a specialty of one thing, but by preserving the greatest variety in everything that such a business can be successfully carried on. The dealer must be able to secure samples promptly, to re-order promptly, and to keep his stock up as closely to the hour as the actual time of transmission permits. Only in this way may he serve the public effectively with a reasonable chance of a profit to himself. To cut this avenue of supply off for him is to cut his business down to ruinous narrowness and inefficiency.

In my extensive summer tours in Europe, where art is as free as sunshine, and where for many years I have supplied English publications to Continental firms, I cross frontier after frontier without onerous or arbitrary government interference. Only in Russia is there a trivial and merely nominal freight duty on printed matter. But after I have returned to this country I am not only called upon to pay a duty unknown abroad, but, while I wish to be understood as paying without objection, I am now actually denied even the privilege of paying the duty except under circumstances which render it practically useless for me to endeavor to conduct my business on a merely reasonable basis. If it is the purpose of the Treasury Department to cripple the art industries of this country and destroy trades built up in the face of great difficulties and discouragements, it could not be better served than by the decision of the department about which I write.

FRANK HEGGER.

New York, Saturday, Aug. 15, 1891.

This letter elicited both editorials and articles descriptive of interviews such as the following:

EDITORIAL FROM N. Y. RECORDER, AUG. 17.
Artistic Importations by Mail.

The letter which we print to-day from Mr. Frank Hegger on the subject of a recent Treasury order, relating to the importation of pictures, prints, music and artistic designs by mail, states very clearly an apparently strong case.

It is alleged that the order in question interferes with an established business practice, to the serious detriment of American importers of artistic works and their customers, including the publishers of the country. It is certain that only the necessity of terminating some grave abuse could justify the infliction of such inconvenience as Mr. Hegger describes.

The *Recorder* believes that conference between the Post Office and Treasury Department regarding their joint regulations for importation, and with a view to the articles of convention of the Postal Union, will result in removing all grounds of complaint on the part of importers, without any detriment to the revenues. The matter is one that should receive immediate attention.

EDITORIAL FROM THE N. Y. WORLD, AUG. 17.
A Hurtful Treasury Order.

The Treasury has recently ruled that prints, photographs, etc., arriving from Europe in the mails shall be seized as not mailable under customs laws. It is possible to maintain this construction of the law, but it is so hurtful to educational and industrial interests and so obviously unnecessary that the Treasury may be expected to rescind its order when its effects are made plain.

It is a rule that does no good and much harm. The mail importations of prints and photographs are mainly for the use of colleges and schools, architects, artists and mechanics. Their public service, as aids to education and to advancement in mechanic arts, is very great. When they come by mail the duty upon them is collected as surely as if they came by freight. The conditions of the traffic in them are such that mail importation is essential to the business for many reasons. If they cannot be brought in that way their importation in any way must fall off greatly.

There is no interest anywhere to be served by crippling this trade. It will involve loss to the Treasury and serious hurt to educational, artistic and mechanical advancement. It will work detriment to many and good to none. The order should be rescinded at once.

FROM THE N. Y. TIMES, AUG. 20.

A Ruling Aimed at Art.

IMPORTERS DENOUNCE A TREASURY DEPARTMENT ORDER.

THIS ORDER REQUIRES THE CONFISCATION OF MUSIC, PICTURES, &C., SENT THROUGH THE MAILS FROM ABROAD—A PROTEST TALKED OF.

It is not unlikely that importers of music, pictures, including etchings, photographs, &c., and a large contingent of lovers of these things who are not dealers will unite in a protest to the Secretary of the Treasury against the ruling which instructs the customs officers to confiscate the articles when sent through the mails from foreign countries.

The ruling referred to has been in effect since July 28. Importers of such articles whom a *Times* reporter talked with said that it not only brought no revenue to the Government, but it imposed such restrictions as to amount to prohibition of importations. The situation was explained thus:

"Books imported are dutiable under a special clause in an act of long standing. Special provision, however, is made that they may be received through the mails. Other classes of printed matter subject to duty are not provided for, and under the action of the Postal Convention these dutiable goods may not be sent by mail. Consequently, an order has been issued to seize all such articles. They must come through the Custom House by the express lines."

Since this order took effect the customs department at the Post Office has been doing a rushing business. All sorts of packages have been seized and the total amount of work of this department has been increased about 100 per cent. Prior to the order the seizure numbered about 250 a month. In the twenty days that the wholesale confiscations have been in process the number has increased to such an extent that at the end of the first month it is estimated that the total of seizures will be about 1,700. The goods taken are to a large extent pictures, although many bundles of music have been stopped on their way to the dealers and sent to the Custom House, to be redeemed, under penalties, or sold. The men interested have been powerless. Their correspondents abroad have been sending goods as of old, and confusion and loss has resulted.

Mr. Frank Hegger of 152 Broadway could hardly control his indignation yesterday when asked how the ruling affected his business. He imports photographs and many other works of art.

"How does the order affect me?" he said. "It will drive me out of business. This is an outrage. There is something behind it. It looks like an attempt to kill art by making it pay heavy tribute to draymen."

Mr. Hegger explained that, with many other importers in New York, he had a line of business, a portion of which was dependent on ability to get quickly from foreign countries small quantities of goods, printed, and therefore coming under the terms of the recent ruling. He sent orders nearly every day, he said. The goods could not be bought in large quantities without an immense capital because they were valuable, and the demand for any particular piece was small. To hold a large quantity in stock would be an expensive thing to do. This business had heretofore been carried on through the mails. To do it through the Custom House and express companies would be impossible because of the expense and delays.

"Let me illustrate by showing you a sample from my accounts," he said. "The other day I got a package after the methods approved by the new order. It was a little lot of goods which cost \$10. On this the charges were:

Twenty-five per cent. duty.....	\$4.75
Freight.....	4.00
Customs fees and expenses.....	75
Cartage.....	50
Brokerage and clearance charges.....	2.00
Total.....	\$12.00

"Now, if these goods had come by mail in the old way the charges, aside from the duty, which would have been the same, would have been less than 50 cents, so that the Treasury ruling cost me a little more than \$6.50 on a nineteen-dollar parcel. On a other parcel I got a day or two later which cost \$21. there were extra charges amounting to \$5.78. Business cannot be carried on profitably at this rate.

"In the present condition of the Custom House it requires as long a time to get a package out after it is received at this port as it used to require for it to come from England."

The ruling applies to photographs and other pictures which may be sent to private individuals. The only exception, according to a ruling from the legal department of the Custom House, is that articles of this nature which are more than twenty years old may come in free under the clause which provides for that class, unless they are in bindings less than twenty years old.

The following communication was received at *The Times* office on this subject yesterday:

TO THE EDITOR OF THE *New York Times*:—

You should call the attention of your readers to the fact that this contemptible Government has just issued orders to the Post Office (customs department) to confiscate all photographs coming per mail, and stating that in future they must be sent by express company and regular customs entry and duty paid on import going through the United States Stores. Fancy a man having to pay in fees and other extortionate charges about \$5 to obtain a picture of wife or child who may happen to reside in Great Britain! A SCOT.

FROM THE N. Y. EVENING TELEGRAM, AUG. 20th.

High Art's Bugaboo.

SECRETARY FOSTER ISSUES AN UNPOPULAR ORDER—FOREIGN PHOTOGRAPHS UNDER A BAN—THEY CANNOT BE IMPORTED BY MEANS OF THE MAIL.

The order recently issued by the Secretary of the Treasury directing the inspectors of Customs to seize and confiscate all photographs or photographic reproductions of natural or artistic objects coming to this country through the mails has caused widespread consternation among dealers in imported photographic reproductions in this city.

The order is based upon the Act of Congress of March 3, 1879, which in mandatory terms declares all photographs and drawings reproduced by photographic process to be unmailable. On account of its manifest injustice the law was never enforced, and it remained practically a dead letter until its revival by the order of Secretary Foster above referred to.

The enforcement of this law means ruin to the trade engaged in the importation of this class of art work, as from the very nature of the case it is impossible in many instances to ship by freight or express the light and destructible paper sheets on which the photographs are made, and the fact that the inspectors of Customs are directed to seize and confiscate all photographs so mailed leaves no loophole for the importers to receive any consignments made to them in this way, as he is not allowed to pay the duty imposed on such works under the Tariff law, even though he be willing to do so.

BAD FOR THE DEALER.

I saw Frank Hegger, a dealer in imported photographs, who does a very large trade in the importation of foreign views and the reproductions of celebrated works of art. I showed Mr. Hegger a copy of the order of Secretary Foster, and I asked him if he had found that it in any way interfered with his business. Mr. Hegger said:

"I should say it did. In my business I am called upon at all times to produce for the inspection of architects, artists and manufacturers of all art work for decoration in home and office the photographic reproductions of examples of foreign work in this direction. I must keep up my line of art publications in order to have a complete catalogue of the progress of the art, and can only do this through the mails.

"I may perhaps only have an order for one or two photographs of a portion of some old building, which an architect desires to use as a study, or the arrayment of the interior of a room in an old palace, that a decorator may wish to consult as a theme, for some house he may be furnishing in this country. His work must be finished by a certain time under his contract, and he must have the studies in as short a time as possible in order to complete his designs.

IT WILL CRIPPLE TRADE.

"If I order the goods shipped to me by freight or express, I am subject to all the delays in shipping from the other side, the slowness of freight carriage, and the interminable delays in the Custom House here. If I ordered one or two photographs or drawings sent to me through the mails I would get them, at the longest calculation, within ten days from the time they were ordered and without any of the annoyance incident to Custom House red tape. I would be perfectly willing to pay whatever duty might be charged upon the goods, and I do not in any way seek to avoid its payment.

EFFECT OF THE ORDER.

"If it is the intention of Secretary Foster to stop the importation of this class of goods into this country, he

could not have accomplished his purpose better than by the order he has just issued. I do not think that there has been any introduction of educational factors into the community that has been of more benefit to the cause of general information and enlightenment of the public at large than the extensive importation of photographic views. Books are all very well in their way, but pictures tell better than any words the story of art and progress. It makes it possible for every man to know what, perhaps from his poverty, he would never be able to appreciate.

"I am compelled now to charge almost double the price that these same pictures can be procured for from abroad on account of the duties, and when I have to pay exorbitant express charges and ruinous Custom House fees, it runs up the actual expense to me in many cases to over one hundred per cent of the cost of the picture, in addition to which I must make some profit, and the poorer class of people are debarred from the enjoyment of possessing these views.

"The enforcement of this order means simply a suspension of my business unless it is modified or done away with."

IT APPLIES TO OTHER BRANCHES.

This order applies not alone to photographic views, but to all reproduction methods, such as electrotyped music, engravings, etchings and the like.

Mr. Alfred Trumble the editor of the *Collector*, a semi-monthly devoted to art, bibliography, antiquarianism etc., writes in the issue of September 1:

If any greater exercise of legislative stupidity and administrative tyranny could have been imagined than our art tariff, it would have been found in the recent order of the Treasury Department at Washington for the seizure of prints, photographs and other reproductions of artistic or natural objects which may be received by post from abroad as being not mailable. This order is a revival of the more rigid construction of the Act of Congress of March 3, 1879, for which the reasonable appeal of many persons injured by it has served for some years past to secure a more just and liberal ruling. The original act was an outrage, and the current form of its enforcement is a scandal upon our pretensions to civilization. Everybody knows what it means to import small packages by express. The delays in delivering, the Custom House exactions and broker's charges, the days wasted in waiting for what should be promptly received, are enough to discourage any man from bringing anything from abroad by this channel, when swift dispatch is a matter of moment.

Mr. Frank Hegger, who stands at the head of the importing trade in this line in America, has written a very temperate and logical letter to the press upon the subject. As he states, the importer must, to serve the purposes of his patrons, maintain a complete line of the publications among which they find their selections.

Few persons, probably, have an idea of the number of people whose interests are affected adversely by this ridiculous and unjust ruling of an unjust law.

Another preposterous effervescence of tariff small beer is reported from Chicago. In this case a valuable collection of cancelled and uncanceled foreign postage stamps, consigned by the Postmaster-General of Calcutta to Mrs. William Dunn, an enthusiastic philatelist of that city, was seized and held for payment of twenty-five per cent. duty. The consignment contained stamps from the Punjab, the Hill Tribes of the Himalayas, Beloochistan and Afghanistan. If we have any infant industry in these stamps to be protected, the United States Secret Service ought to protect it to jail as speedily as possible.

FROM THE N. Y. HERALD, AUG. 21.

Art Under the Law's Ban.

FOREIGN PHOTOGRAPHS EXCLUDED FROM THE MAILS BY A TREASURY ORDER.

Secretary of the Treasury Foster's recent order directing the Inspectors of Customs to seize and confiscate all prints, photographs and other reproductions of artistic or natural objects, forwarded to this country from abroad through the mails, has caused consternation among the dealers in imported photographs.

The Act of Congress of March 3, 1879, declares all the articles enumerated in the order to be "not mailable," and leaves no loophole for their importation through the mails even though the importer is willing to pay the duty. The law, although mandatory, has been practically a dead letter owing to its manifest injustice, until Secretary Foster revived it as stated. There is, perhaps, no instance where more than one hundred photographs of any one object have been ordered by a dealer; consequently it would not pay to bring the goods into the country by the ordinary methods of transportation, because freight, import duties and custom house fees run up to over 10 per cent of the value of the goods ordered. The mails have been heretofore utilized for this class of trade.

I saw Frank Hegger of 152 Broadway, who does the largest business in the importation of photographs and other reproductions. "Secretary Foster's order," said he, "is an awful injustice, not only to me but to all patrons of photographic art; to artists, architects, decorators, designers, in fact, representatives of all artistic crafts who are looking for hints and suggestions for new designs.

"In their case the importation of photographs of the art treasures of the Old World is of direct industrial value, not only to themselves as producers, but to the public who benefit by the variety, novelty and perfection of the originals. In order to serve the purposes of such customers it is necessary for a dealer to maintain a complete line of publications, among which they find their selections. To do this a continual correspondence must be kept up with dealers abroad, and the mails are the only means open to us to keep up our stock. The slow process of freightage, with delays in shipping and delivery, if that is to be our only means of communication, will ruin our business. Ordering and delivering by post have up to this time been the only effective method we could employ. To receive a supply by express subject to Custom House and other delays, would simply mean a constant and ruinous interruption in the continuity of the trade. If it is the purpose of the Treasury Department to cripple the art industries of this country it could not be better accomplished than by the order of the department to which you call my attention."

No. 7268

CORCORAN GALLERY OF ART FILES.

WRITER.

Joergens J.

Residence 7 rue St George,
Boulogne. Belgium.

Date May 30. 1891

Rec'd June 10 "

Ack'd " 10 "

Answered July 21 "

SUBJECT.

Some old paintings
for sale.

✓

Not acquiring expenses
1 medium picture.

exposed in last years Salon
I have come to Bruges to
pass the summer and
make studies.

I consider the pictures
very fine specimens and
ought to go to America

I hope that this will
receive your attention.

I remain

Yours very truly
H. Jørgensen

Paris address

20 rue des Martyrs

The Corcoran Gallery of Art^{th. George} 7268
7 rue St George.
JUN 10 1891 Bruges
Washington, D. C. ^{Art} Belgium
Gentlemen May 30^d

I should like to
bring before your notice
what I consider an im-
portant discovery, a few
days ago I met a gentleman
who has a collection of old
Masters to dispose of, the
owners are some of the noble
families of the country who
prefer their value instead of
the pictures. I can only
mention some of the most
important ones.

Paul Potter, six ft. long. Bull
attacked by six dogs, this
picture has been in the
museum at the Hague
for the last year, the
owner withdrew it to dis-
pose of it (it is catalogued)
300.000 frs.

Velasquez, head of a boy,
very fine, of which any
museum may be proud
30.000 frs.

Salvator Rosa, forest scene,
with figures, very fine
25.000 frs.

Hogarth 20.000 frs

Gainsborough, small picture

Sir Thomas Lawrence

Romney

Malerer

Peter von der Laer

Zong, etc, etc. especially
of the Dutch school
there are a number of
other fine examples.

I address these lines to you
as I think you will be able
to put the matter in the
hands of some one who
might interest himself

I am an American artist
(friend of Mr. Truesdell by the
way) having lived in Paris
for the last four years. I

No. 7269

CORCORAN GALLERY OF ART FILES.

WRITER.

Joergens F.
Residence 1 rue Nicolas Despars,
Boulogne, Belgium
Date June 9. 24. 191
Rec'd June 23. July 6 "
Ack'g'd " 22.
Answered

SUBJECT.

Call attention to
certain pictures.

✓

1 rue Nicolas Despars ⁷²⁶⁹

Bruges

Belgium

June 24th 1911

The Corcoran Gallery of Art
JUL 6 1891
Washington, D.C.

Mr. S. Barbarin

Dear Sir!

Your favor of June 10th
recd and I thank you
for your kind attention
in regard to the pictures
of the old masters
I mentioned. I am
glad to hear of Mr
Andrews' proposed visit
here; I will arrange

so that he will be able
to see them

I am also pleased
to hear of your inten-
tion to enlarge your
Galleries, so there will
be plenty of room
for fine pictures

In hopes of seeing
Mr Andrews at an early
date. I remain

Yours very respectfully

J. Forgers

P.S. I also wish to call
your attention to the
fact that I have re-
moved my rooms to
the above address

in the pictures, I should
like to receive a cable.

Yours very truly

L. Jorgens

7269
The Corcoran Gallery of Art George

JUN 22 1891

Washington, D. C.

Bruges

Belgique

Gentlemen

June 9th

A few days ago I
wrote to you about some
pictures of old masters
that are in the care of
a gentleman here, whom
I wrote last I had not
seen the "Paulus Potter"
as the gentleman had
not yet received it but
I have seen it to-day and
it exceeds all my expectations

I therefore must inform
you of a few pounds I have
obtained about this important
picture in particular

I have seen the catalogue
of the museum at the
Hague where it is men-
tioned and has been
exposed since 1885.
it measures exactly

1 metre 75 by 1 metre 28

the subject is, as I mentioned
before is a bull attacked
by six dogs, it is in

a fine state of preserva-
tion, & signatures legible
I think you will under-
stand the importance
of this picture as well
as the actors I mentioned
in my last letter.

The gentleman is about
to correspond with the
museums at London.

& Paris so you would
do well to let me know
as soon as possible if
you interest yourselves

No. 7270

CORCORAN GALLERY OF ART FILES.

WRITER.

Jones Bessie Lee
Residence Chatham, N.Y.

Date Aug 12 1891

Rec'd

Ack'g'd

Answered

SUBJECT.

Asks To have a
photograph of the
Vestal Tuccia sent
To her

✓

Ans'd Aug 28/91,
 of Catalogue.

Dear Sir,-

Have you photographs
 of the "Vestal Lucia" by Hector
 Leroux? If so, please send me the
 price of an unmounted one of
 the figure, only, in the foreground
 and nothing else.

Bessie Lee Jones.

Chatham, N. Y.

Aug 12. 1891.

P.S. If there are several size photo-
 graphs send me the dimensions.